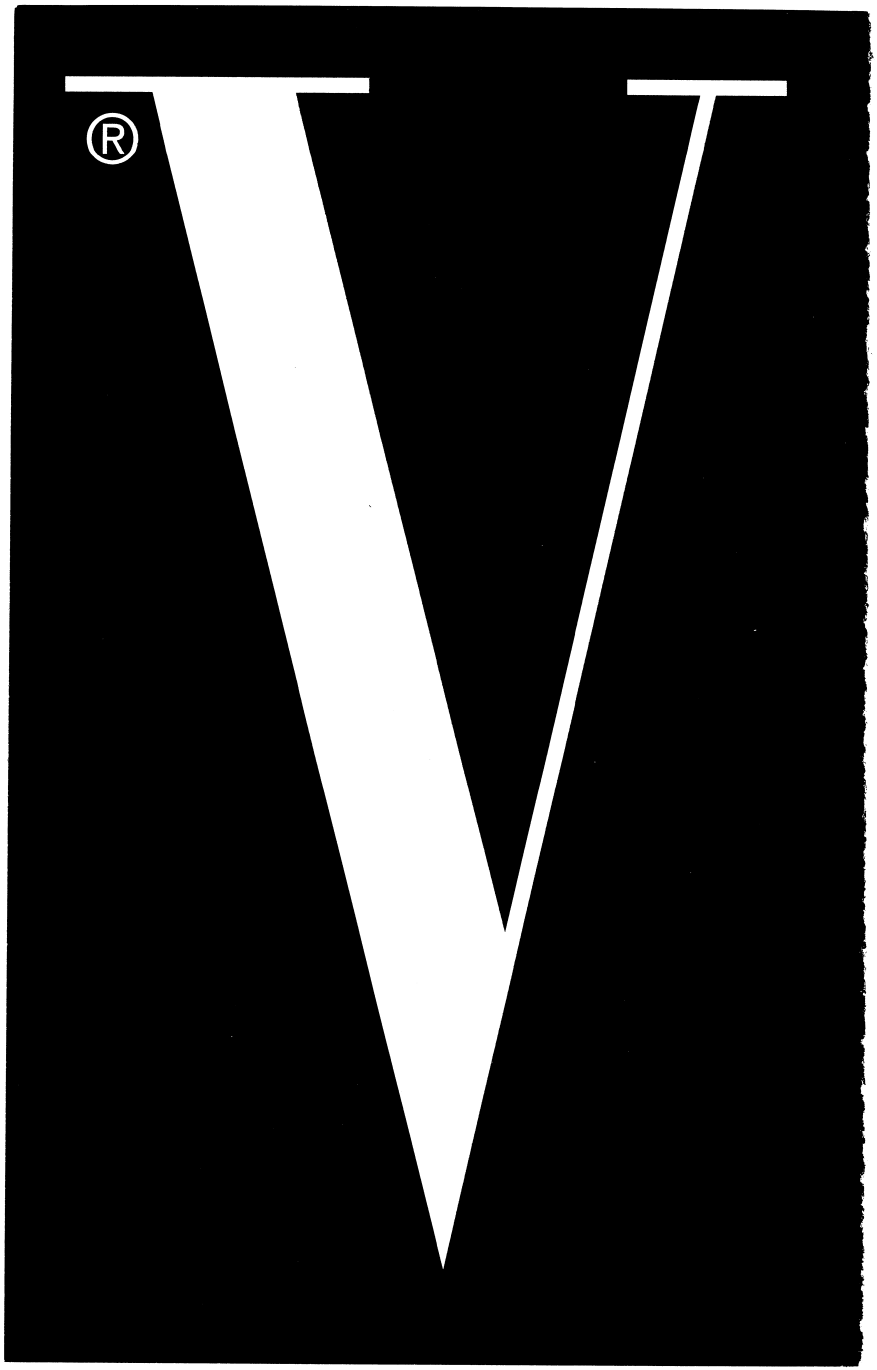


A March Issue, Line Arngaard (LA) & Sonia Oet (SO)

A March Issue is a collaborative publication from graphic designer Line Arngaard and fashion researcher Sonia Oet, realized in spring 2018. The project is a page-by-page recreation of the March 2018 issue of *Vogue* magazine, reproducing every single photoshoot and ad using their friends, classmates, and teachers for models and a white T-shirt and blue jeans to replace each featured "look." Flipping through *A March Issue* is both humorous and chilling. The seductive gazes, blowing hair, poses, and layouts feel hyper-familiar, but for Arngaard and Oet to remake 372 pages of high-fashion editorial, rough decisions and humorous compromises had to be made. The result is *just different enough* to become its very own thing. The white T-shirts and blue jeans function as visual placeholders, the repetition becomes almost scientific and visualizes the amount of fashion the industry produces. How much is left when the fashion is removed from fashion is fascinating—and perhaps reveals more than the clothes themselves. Interview by Marie Hoejlund (MH).

MH: What does bootlegging mean to you? How has working on *A March Issue* impacted your understanding of the gesture?

LA/SO: Over the course of the project, our understanding of the word bootlegging has changed a lot. Instead of seeing it as a lesser version or reproduction of an object or concept—a copy to be sold at a cheaper price—we have come to view it as a method of researching and getting to know an original.

The reason our understanding and use of the term has shifted was that we found ourselves becoming "bootleggers" in our own right. When we graduated from the Gerrit Rietveld Academie in Amsterdam—Line from graphic design and Sonia from fashion—we had been working together to come up with a concept for a publication about the "white T-shirt and blue jeans" look as both an archetype of modern clothing and a method of choice reduction. At one of these sessions we had a *Vogue* magazine in our hands, and as a joke we started talking about how the magazine would change—what it would mean—if every model in every photo was wearing the same outfit. This passing thought accelerated into reality, and before long we were in the middle of bootlegging *Vogue*. Our prior relationship to the concept of the bootleg was completely changed by this project. We did not remake the magazine for any commercial reason, but because we wanted to subvert its content—to simply take it apart, alter some elements, and put it back together. In this way, we entered the world of the knockoff: the world of hijacking, copying, reinterpreting, re-making, translating, and appropriating.

MH: Flipping through the pages of *Vogue* side-by-side with *A March Issue* is a mesmerizing experience. Can you talk about putting the project together?

LA/SO: The idea of bootlegging the magazine came out of discussions we had been having about the pace of fashion, the stress it produces, and the urgency of taking a step away from it. We started by trying to understand why we felt a need to talk about "fashion detoxing" and "choice reduction" in the first place.

One factor that we could both easily relate to was the impact of mainstream fashion publications like *Vogue*. We both felt alienated by the portrayal of people and the one-sided approach to fashion that these kinds of magazines represent. We started wondering: what's left if you take away the fashion from a fashion magazine?

In the beginning of the process, we went through the entire original *Vogue*, page by page, element by element, trying to understand the underlying structures, the poses, the typography, and the visual language. We had to get to know every detail of the magazine in order to then be able to flip it and find an alternative version. Once accustomed with the magazine, we started to define strategies for translating all these elements. For example, we planned to reshoot all the images with everyone wearing the same "default" outfit, distorting logos using Photoshop's "Content-Aware" tool and covering up bags, shoes, and cosmetics with T-shirts.

We had the first photoshoot in mid-March 2018, and over the next few months we had photoshoots almost every day—right up until the beginning of June, when we had to send the magazine to print. It was a huge collaborative effort involving 22 dedicated photography students and hundreds of models.

The headlines and the cover for the magazine were made in collaboration with a classmate, graphic designer Robert Finkei, who applied a method he had

developed for splitting up and reorganizing images to the typography of the magazine [the effect is garbled blocks of type that retain qualities making them recognizable as letterforms, yet are entirely illegible]. For the magazine's body text, programmer Bjørn Karmann helped us to develop a simple software application that could reorganize the existing text of the magazine alphabetically, so that the text on every page contains exactly the same words, but in a different order.

After a whirlwind production process, the magazine arrived back from the printer and we were somewhat surprised to see how much it was still a fashion magazine even without all the flashy garments. But maybe that's the thing about bootlegs: by the time something has been changed just enough to feel different, it's not a bootleg anymore.

MH: How do you relate concepts like appropriation or copying with bootlegging? Is it important to differentiate between them?

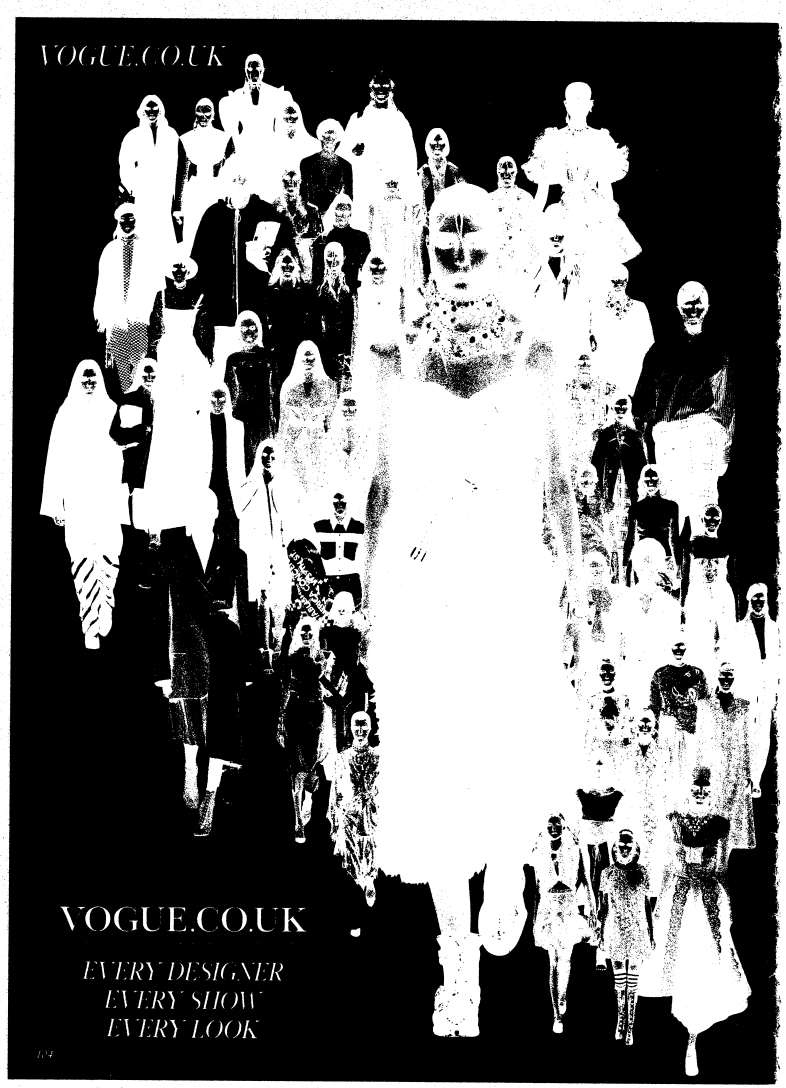
LA/SO: It's difficult to point out the exact differences between these terms. We think that all of them could be used to describe projects like *A March Issue*. One way to look at it would be that, in our case, the bootleg is the object—it's the magazine you can hold next to its original in order to feel that the two are somehow the same, but are also different. For us, copying and appropriating are the methods that were used in the process of making it. For example, every image in *A March Issue* is an appropriation of the original. We didn't seek to make perfect 1:1 translations but instead sought to subvert the original and to offer a different perspective. Of course, the copying and appropriation of the images in the magazine

was very much influenced by our surroundings: Who can model? Who can take the picture? Where can we do it? It's probably the case that many bootlegs are born like this: making use of whatever is around. Still, it was important to us to constantly relate back to the original *Vogue* by staying as close to the content, poses, and material choices as possible.

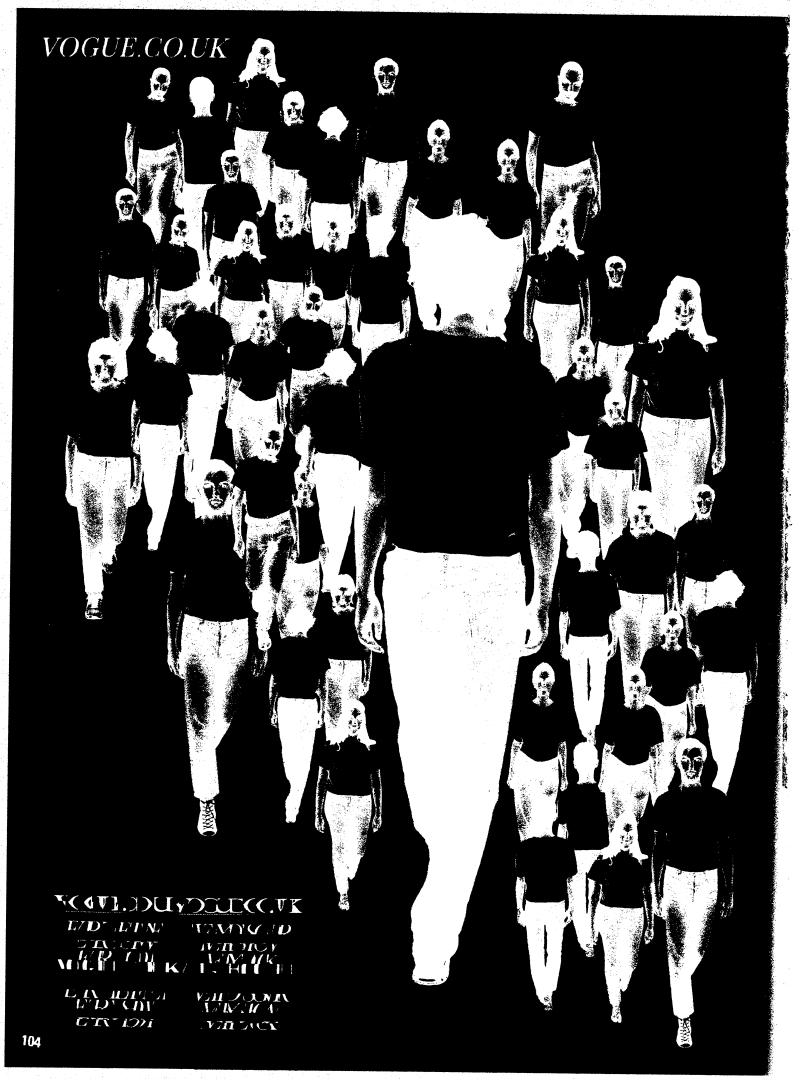
> MH: Irony seems to play a strong role in fashion bootlegs. I'm curious about what role irony played in concepting and creating *A March Issue*?

LA/SO: One of our mentors during the project, graphic designer Bart de Baets, said to us: "When I tell people about this project, I say that it's like the most elaborate joke ever." At the time this freaked us out a bit. Were we just executing a gigantic joke? Eventually, comments such as this made us realize that humor and irony are essential parts of the project and an effective way to question and challenge the original. We came to embrace it rather than discard it, and found that it was a useful tool for critical reflection.

pp. 186–187, 190–191, 194–195: March issue of *Vogue* magazine (2018)
pp. 188–189, 192–193, 196–197: Line Arngaard, Sonia Oet, *A March Issue* (2018)
Title page (p. 180): "V" from the Vogue logo


VOGUE.CO.UK
VOGUE.CO.UK
EVERY DESIGNER
EVERY SHOW
EVERY LOOK

ALBERTA


VOGUE.CO.UK
104

105

Designer Profile

THEODOOR FRITZ

Theodoor Fritz was established 2014 with a strong focus on the making and design of fashion gloves for bicycle and scooters. The gloves are cut by hand and sewn by talented leather and wood joiners. Fritz use sheepskin, cowhide and goatskin sourced in Europe. Future collections plan to include cuff details and reinforcements on the gloves, as part of the further development of the product line. Each pair are unique fits, and the designers are mostly focused on materials used. Visit theodoorfritz.com to explore existing collections.

ANALOGIAN

With original designs, exclusive sustainable fabrics, and a small, and dedicated team, Analogian offers fair opportunity for workers and the climate to thrive.

Analogian's collections are inspired by the rich cultural heritage and tradition to create a unique wardrobe built for comfort and elegance and to allow the body to move. The label uses timeless shapes and prints. The fabrics are unique to the Analogian collections. We believe in giving back to the environment and to the people who produce our garments. Discover the collections on www.analogian.com/collections and find us on @analogian.official

CLARA IN WONDERLAND

Each collection is made with natural materials. Jeggings are mostly made in sustainable fabrics. Their interest is to give new life to existing materials by incorporating them in unique styles with vintage allure. Inspiration is drawn from nature and its use.

www.clarainwonderland.com

GABRISA DESIGN

A consistent style that sculpts the body, Gabrisa Design has a distinctive and recognizable look, suitable for the modern woman who knows how to be romantic but also daring. The brand produces luxurious collections, accessories and a small capsule for men with shirts and ties. Great care is dedicated to the creation of clothes entirely handmade and combining different materials and fabrics that transform these clothes into true masterpieces of tailoring craftsmanship that exclusively is the trademark. Visit www.gabrisadesign.com

ALBA TEZ

Since 2008 Sahar Tezabadeh has been creating designer women's clothing and accessories and has performed at several workshops and exhibitions in Italy and Iran. Her designers have been shown at the debut collection at the Sfilata part of LFW Last Spring. Alba Tez is also represented at Earth Fashion, a boho-inspired store in Bologna. Her style is most aptly expressed as individualist, magnificent and romantic with a fusion of eastern culture and the traditional elements. Alba Tez was voted in 2015 among the top 100 designers to watch in the emerging designers category. Visit www.albatez.com for more information.

KATIA VARAH

CYCLADES

Cycladès is a London based LVMH academy label founded in 2017 by third generation artist and designer Jade Lattes. Cycladès is proud to be made with top best fabrics and silks in Italy. The collection are spirit, sensitive, chic, glamorous, fun and perfect to dance. The designers are all inclusive of genders, everyone, stylish and unique when creating. We think it is our main topic surrounding the brand. Cycladès will also be showcasing at Secret London during 2018 fashion week. Visit www.cycladeslondon.com for more information. Photo credits: Katerina Avetisyan.

MELANIE JACQUELINE

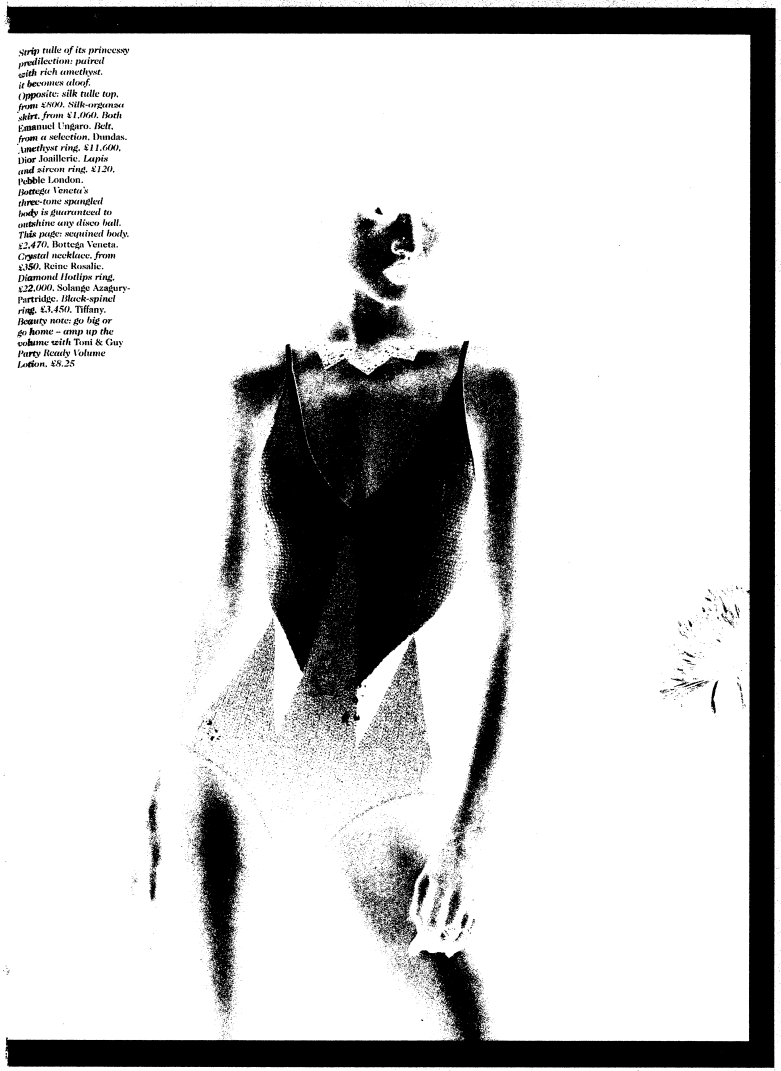
Melanie Jacqueline is a clothing designer based in and originally from Newfoundland, Canada. Formerly a primary school teacher, Melanie designs and creates full time. Each handmade garment exhibits a blend of traditional techniques, exploration, vibrant colours and prints inspired by timeless silhouettes. Dedicated to bringing the finest, designed to be comfortable, wearable and versatile!

Visit www.melaniejacqueline.com, Instagram @melaniejacqueline Photos : Dave Howells

SHANTRESS SADA

Based in Atlanta and our one is Shantress Sada timeless and fun dress and pieces everyday Pieces are made to the fabrics Photographer Model: Mi Stylist: Kan

DOLYN
Bound for Life.
Made for Travel.
Visit www.dolynbags.com
to place your order.
DOLYN
ANCA STETCO
In 2016, Anca decided to put together her passion for fashion and design in order to create her own shoe collection. The philosophy of the brand is quite simple to understand: an experimental and innovative design made with materials such as exotic skins, special fabrics and the finest Italian leather and suede. Everything is "made in Italy". They create a selection of indispensable styles, flat and heels, that a women needs for every aspect of her life.
www.ancastetco.com for more information.
am account @ancastetco_official
GYLLIUM
Gyllium specialises in luxury leather personal agendas and other premium accessories. Seen here is their agenda titled "The Eternal Winter" it is a classic item made from lustrous fur with monogram details. Visit their website www.gyllium.com or follow them on IG @gyllium
HELENA BAJAJ LARSEN
Franco-Indian-Norwegian designer Helena Bajaj Larsen's work encompasses minimalist silhouettes made from intricate hand-printed textiles. Every garment is one-of-a-kind as she personally paints each piece with a variety of textile dyes. The recent Parsons graduate hopes to take the idea of high-end craftsmanship and put a contemporary spin on it, blending modern art strokes with elegant evening wear. She recently had her debut show at Lakme Fashion Week in Mumbai. Visit www.helenabajajlarsen.com for more information. Instagram, @helena.bajaj.larsen
ARTISANS OF IQ
Artisans of IQ is an ethical luxury brand. Ileana Quinones the founder partners with highly skilled women artisans in Cambodia and Thailand to empower these women and handcraft one of a kind, bold statement jewellery and accessories. Her designs feature independent pieces that are strong yet delicate for women all over the who want to make a statement. This spring she taking her collection into handbags for more visit www.artisansofiq.com
OLDMAKEUPSTATEMENT
TAMARA
Welcome to the world of TAMARA – a women's fashion label, created with the aim to change the way of thinking about quality and style of day and office wear. Material and comfort is essential thus they work only with natural fabrics. TAMARA strives for sustainability: using local suppliers and by creating exclusive limited and timeless collections. They want clothes to express the personality of the wearer and wish to see more self-confident women on the streets of our cities. Visit www.tam-ara.cz and DARE TO BEYOURSELF.
THE VERYOUNG
"the verYoung" is a fashion goods brand, rooted in experiences about fashion department in both home and foreign, directed by Ye Young Eum who is a womenswear designer. With its own symbol and identity of this brand, she launched their first leather bag collection in 2017. They offer a variety of visual contents that represent their take on the concept of a certain lifestyle: the beautiful corruption of a slightly unstable and immature woman who is imperfect with the romantic fantasy of a little girl. Visit www.theveryoung.com
MIMINE AG
Mimine Ag is a luxury couture brand based in London. The brand pride itself on its attention to details, the carefully hand painted prints and the promise of exquisite haute couture techniques to always provide the best fit as well as perfectly tailored pieces. The Mimine Ag woman does not try to fit in the society she lives in. She rather makes her own rules. Visit www.mimineag.com
VOSRIO
IAKOVOS NEKTARIO
VOSRIO
1977
is a lifestyle brand company. Collections are created and designed with cosmopolitan destinations as an influence. Their designs are simple, contemporary and exude stylish, comfort. VOSRIO offers an exclusive line of accessories and home decor.
Available at www.vosrio.com email at info@vosrio.com follow on Instagram @originalvosrio and Facebook at www.facebook.com/Vosrio



Strip tulle of its princessy predilection: paired with rich amethyst, it becomes aloof.
Opposite: silk tulle top, from £800. Silk-organza shirt, from £1,960. Both Emanuel Ungaro. *Belt, from a selection.* Dundas. *Amethyst ring, £11,600,* Dior Joaillerie. *Lapis and sircon ring, £120,* Pebble London.
Bottega Veneta's three-tone spangled body is guaranteed to outshine any disco ball. This page: sequined body, £2,470, Bottega Veneta. *Crystal necklace, from £350,* Reine Rosalie. *Diamond Hotlips ring, £22,000,* Solange Azagury-Partridge. *Black-spinel ring, £3,450,* Tiffany.
Beauty note: go big or go home – amp up the volume with Toni & Guy *Party Ready* Volume *Lotion, £8.25*